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WASHINGTON, D. C., SUNDAY, FEBRUARY 10, 1918.

News, Views and Intimate Gossip from the Realm of the Stage and Screen



Satire on Society Antics Is Shown in "Country Cousin"

Alexandra Carlisle, the charming, gentlewoman, who lends a delightful air of refinement to the role of Nancy Price, the Middle West girl in "The Country Cousin," which comes to the National Theater for one week starting Monday evening, February 11, is as one with Joan Street, co-author with Booth Tarkington of the play, in declaring that the so-called "society" types in the play are not overdrawn, though their antics have seemed far-fetched to many.

Miss Carlisle began the interview by pointing to a clipping from a New York evening paper which she had pinned on the wall of her dressing-room. It was a dispatch from Denver and it recounted the festivities in connection with a party given by a "smart society matron" in that city in honor of her two Pekinese poodles—Brin and Fil. More than fifty guests were in attendance, so the story ran, and the two poodles had the places of honor in the center of the great dining table where they were fed on choice delicacies which were brought to them by a special waiter and which were served on Limoges china.

"A friend of mine told me the other night that he witnessed an incident last spring in the Royal Poinciana Hotel in Palm Beach, which, if set down on the stage, would be hailed, I am sure, as something too utterly ridiculous to be possible among people with any innate sense of refinement. And yet the participants were persons of far greater social distinction than any of those introduced in 'The Country Cousin.'"

"The two persons involved were a certain Boston girl, famous for her participation in all sorts of athletic sports and who is a member, not of a set of 'rank outsiders' such as Mr. Tarkington and Mr. Street have put on the stage in 'The Country Cousin,' but of the most exclusive circle of Back Bay society, and a man who is one of the most famous polo players in this country and who enjoys the hospitality of the most ultra-exclusive homes in New York City.

"They had both dined together in the main dining room of the hotel and had passed into the lobby, which was thronged with 200 or more guests. With a wild whoop the young woman suddenly caught hold of the young man's coat tails and shouted: 'Come on, Johnnie (that was not his real name) let's play horse.'"

"My friend declares that the young man, entering into the spirit of the proceedings, began to run around the lobby, jumping over chairs and shouting at the top of his voice. The young woman followed him, leaping over chairs and screaming in wild abandon, according to my friend. Put that on the stage as a sample of what smart society people do sometimes in public and you would be ridiculed for it."

tie skill: Charles Reilly, an Irish laugh-maker, will present something new in songs and Celtic wit; Rialto, McIntyre and Company in a novel singing and comedy skit entitled "Eleven Dollars"; Nadelle and Follette, songs, dances and amusing chatter, and Mullen and Rogers, a laughable number between a comedian and an acrobat.

The first of the famous Artercraft photoplay productions, picturing Douglas Fairbanks in "A Modern Musketeer," will be shown at 1:15 and 4:45 p. m. daily from Monday to Saturday, except Tuesday, when the theater will be closed by direction of the fuel administrator.

Loew's Columbia—Pauline Frederick.

Pauline Frederick will be seen at Loew's Columbia today and until Thursday in her very latest photoplay, "Madame Jealousy." This was written for her by George V. Hobart, author of "Experience," "Every Wife" and other allegorical plays, as well as a noted writer of light opera and comedy. Robert Vignola, who directed the production, has given full play to all his latent artistic ability. The costumes are exquisite. An elaborate church wedding at the commencement of the story is carried out to the last details.

"Madame Jealousy" sits brooding in her stately home, known as "The House of the Heavy Tears," and does her best to interrupt a love affair between "Charm" and "Valor." Her parents, "Treacher" and "Mischief," "Sorrow" and "Rumor" surround her and for the last half of the week, Vivian Martin will be seen in "A Petalot Pilot," from the novel by Joseph C. Lincoln.

Moore's Garden—"The Gun Woman"

This week will be a notable one at Moore's Garden Theater where programs of extraordinary merit are scheduled for presentation. Today and tomorrow the major attraction will be "The Gun Woman," a new type of western melodrama in which Texas Guinan ventures into new fields by assuming the role of a "female William S. Hart"—a two-run tigress who conducts the Devil's Kitchen and gambling house in the little town of La Mesa.

Gayety—Burlesque.

"For Art's Sake" and "Hinglet" are the titles of the burlesques offered by "The Great Star and Garter Show" at the Gayety Theater this week. The action of the former takes place in the reception room of a Fifth avenue residence, and presents an extremely laughable burlesque on the affairs of the "upper ten." "Hinglet" is described as an Oriental staged in six acts, the first two of which represent the deck and cabin of the steamer Gigantic, while the rest are laid in the Orient. One of the striking novelties of the performance will be a representation of a spectacular air-raid and the destruction of a whole city in miniature.

There are fifty people in the organization, the principals being Don Clark, Bert Rose, James Coughlin, Will Bovis, Jess Weiss, Al Lawrence, Florence Darley, Frank Le Brac, May de Lisle and Margie Martin, not forgetting a prize assembly of chorus girls of beauty, youth and vivacity.

The musical program includes more than twenty numbers, among which are such decided hits as "Mr. Jazz Himself," "Over the Top," "Sailing Away on the Henry Clay" and "Every Town Has a Broadway."

Cosmos—Vaudeville.

The seven acts of varied vaudeville to be offered at the Cosmos Theater this week will be headlined by Lenora Hawaiian in a musical melange of songs and instrumental melodies of the native Hawaiians and some of their famous dances. These specialties will be staged with scenic beauty and exceptional electrical effects by one of the best troupes of its kind in vaudeville. Dorothy Burton with her company will present "The Real Thing," a comedy with a punch, by Dr. Lynn Osborn; Six Imps and a Girl will offer an odd combination of song and art-

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Follies Booked Again For National Theater

Mr. and Mrs. Flo Ziegfeld, Jr. (Miss Billie Burke) were on their journey to Palm Beach one day last week, but missing the connection at Washington were forced to remain in this city until the following evening.

While here Mr. Ziegfeld, ever on the alert for a business deal, strolled into the office of Mr. Rapley, in the National Theater and secured a week in April, when will offer "The Ziegfeld Follies" for a return engagement.

TWO PUCCINI OPERAS ON PROGRAM TONIGHT

Mme. Marie Rappold to Be Heard at the National.

Mme. Marie Rappold, prima donna soprano, who will appear at the National Theater tonight, will be heard in selections from two Puccini operas, which will bring out the dramatic quality of her voice. She will also give a number of songs in English, which promise to appeal for their interpretation and tone coloring. Irma Seydel, violinist, the assisting artist, will be heard in the Vieuxtemps concerto in D minor and two groups of short selections. These will give opportunity for Washington to judge her for her broad interpretation and delicate technique. The program will be as follows:

"The Star Spangled Banner. Concerto, No. 4, in D minor, Vieuxtemps; Introduction, Adagio religioso, Finale Marciale—Irma Seydel.

"Songs My Mother Taught Me," Dvorak; "Longing," Lehar; "Summer Song," Gretchaninow; "Chère Nuit," Bachelot; Mme. Rappold.

"Ava Maria," Schubert; Third Spanish Dance "Romanza Andalus," Sarasate; Miss Seydel.

"In quelle trine morbide," from Manon Lescaut, Puccini; "Vissi d'Arte, Vissi d'Amore," from Tosca, Puccini—Mme. Rappold.

INTERMISSION.

"Now Sleeps the Crimson Petal," Roger Quilter; "Moonlight," Chas. W. Cadman; "Two Roses," Hallett Gilbert; "Oft Have I seen the Swift Swallows," Del' Aquia—Mme. Rappold.

"Indian Lament," Dvorak-Kreisler; "The Butterfly," Davenport-Engberg; Hungarian dances, Nos. 7 and 8, Brahms-Joachim—Miss Seydel.

Duet, "Ava Maria," Bach-Gounod—Mme. Rappold and Miss Seydel.

Mrs. Beta Swickert at the piano.

PRIZE FILM FIGHT TO BE STAGED HERE

Bessie Barriscale and Howard Hickman Are Participants.

What is probably the bitterest hand-to-hand struggle scene ever enacted before a motion picture camera is the one which takes place between Bessie Barriscale and Howard Hickman in one of the final scenes of "Madam Who?" Harold McGrath's sensational mystery story, which will mark Miss Barriscale's debut as a star in Paralta Plays, at Moore's Strand Theater this week. The fight took place under the direction of Reginald Barker, during the filming of the story at the Paralta Studios in Hollywood, Cal.

In the photoplay the fight is waged by Miss Barriscale, as Jeanne Beaufort, against the brutal attentions which Mark Henry Morgan, portrayed by Howard Hickman, seeks to thrust upon her.

With a scream, Miss Barriscale rushed from the living-room in the spacious hallway of the mammoth interior setting, representing the Beaufort home. Then up the winding stairway, with Hickman and the director following, she fled. Turning when he seized her she fought valiantly, until he was forced to release his hold, and tumbled headlong down the stairs. Rushing again to the top, he caught her in his arms. This time she clutched his hair in her hands and beat his head against the wall. Then breaking away she knocked him senseless by smashing a heavy jardiniere over his head.

During the struggle, chairs, tables and lamps were overturned and broken to pieces, and pictures were knocked from the wall. Four cameras photographed the scene from various angles. Needless to say, Howard Hickman did not report at the studios for several days after the filming of the big scene, but remained at his home nursing his many bruises.

and made by mind to drop you this letter, the first time in the history of my life this will happen. I think it is all through the leading of our Heavenly Father, but before I go any more I would like to ask your kindness to pardon me for my disappointment if you do not care to meet me personally, please leave me a photo in your ticket box. I will be there every day. When you play in my country in your show of next week I will be watching that you suit my land.

"Before I close my correspondence may I ask our Heavenly Father may His spirit be with you and help you in all your parts. Amen.

"I think I have come to the end with the hope to hear from you soon. Goodby.

"I remain, An unseen friend.

"I remain, Joser K. Kanwe, Jr.

"I am a Hawaiian boy."

"Over the Top" Will Continue Another Week at the Belasco

"Over the Top" will remain at the Belasco Theater for one more week. This was decided upon after the Shuberts received advice from their local manager, L. Stoddard Taylor, as to the hit the piece had made, and the immense demand for tickets. The second week's engagement will open with tonight's performance, and the usual matinees will be given on Wednesday, Friday and Saturday.

"Over the Top" seems to make an appeal to all classes of theatergoers. This is due, no doubt, to the diversity of the revue's scenes. There is a bit of tense drama here; a delicious moment of satire there, and novelistic satire throughout the entire performance. Current plays are burlesqued in such a way that one cannot fail to be heartily amused, whether the original piece has been seen or not. For those who like ballet there are dances which run the gamut from society gyrations to the unique undulations of Oriental odalisques. For the eye, there are fourteen scenes ranging from domestic pictures to gorgeous interiors, such as Chu Chin Chow's Cave, the Golden Forest and Justine Johnston's Little Club. And speaking of Miss Justine, her beauty, naivete and winsomeness seem to have captivated the stargazing Washingtonians.

Julius Tannen Finds Old Friend in "The Land of Joy"

When Julius Tannen, the American actor, joined "The Land of Joy," the Spanish singing and dancing show, which Klaw & Erlanger will present at the National Theater to act as the confederator, he hadn't the slightest idea that he would find anybody in the troupe that he knew. One of the very first persons he met, however, was Senor Antonio Bilbao, the single male dancer in the company.

"In the summer of 1914," says Mr. Tannen, "just before the war began, I paid my first visit to Paris. One night I dropped into a restaurant that is much frequented by the Spaniards. There was a cabaret, of course, and among other performers there was a man who did a work it will do on a table. His dancing in itself was unusual enough to attract my attention, but right in the middle of it when he was working his hardest he yawned with his hand.

Promised Theater Attractions

National—"The Rainbow Girl."

Klaw & Erlanger's big musical comedy production, "The Riviera Girl," played to packed houses at the National Theater for a week not long ago. Now the same managers are sending another musical comedy production of the same kind to the National, and, of course, everybody is eager to see it. The coming piece is "The Rainbow Girl," which will do the National on Monday, February 18. Renold Wolf wrote the book and lyrics, basing his story on Jerome K. Jerome's comedy, "Fanny and the Servant Problem," which made a tremendous hit several years ago. Louis A. Hirsch wrote the music. Joseph Urban designed the scenery, just as he did for "The Riviera Girl," and Herbert Greenham and Julian Melville have put it on. Betty Lytle heads the company, playing the title role, and then comes Billy B. Van and Sydney Greenstreet in the chief comedy parts. Others in the cast will be Jack Henderson, Harry Delf, Marguerite Haney, Robert Pitkin, Leonora Novas, Jane Burby, Dore Plowden, Claire Greenville, Frederick Solomon, Margaret Merriman, Catherine Lindley and William Clifton.

Belasco—"Old Lady 31."

Emma Dunn in "Old Lady 31," which comes to the Belasco Theater Monday, February 25th, is a comedy by Rachel Crothers and comes from a 6-months run on Broadway. The author and the directors have defied every tradition of stage-craft. Its very name is a contradiction, for "Old Lady 31" is really a man and old enough to be considered perfectly sane in a home intended to accommodate old ladies only.

The element of the comedy follows close on the heels of the tragedy in which two old people are forced to give up their home and seek admittance to a public institution. The verdict which admitted the couple to the Old Ladies' Home was rendered out of the goodness-of-heart of the directors of the old couple in their devotion to each other. Old Abner didn't mean to stir up mischief in that meant-to-be-Adamless Eden; it wasn't his fault that the old ladies forgot they were past the "sweet 15" period of life, and that Angie, his wife, still considered him the lady-killer of his youthful days.

Naturally, laughs are the saving grace of a revue or musical show. To Ed Wynne has been delegated the arduous but delightful labor of amusing the audiences which assemble to witness "Over the Top." Given carte blanche by the Messrs. Shubert to "go as far as he likes," Mr. Wynne cuts loose, and upon every opportunity he "pulls new stuff," as they say on the stage; sings new parodies; dances a few eccentric steps; does a problem in higher mathematics which should entitle him to a professorship; tells old jokes in a new way, and wears the most absurd clothes in a matter-of-fact manner.

Other celebrities in the big cast are Craig Campbell, tenor; Laurie and Bronson; Fred and Adele Astaire; Mary Eaton and Ma-Belle; Vivien and Dagmar Oakland; Ted Lorraine, comedian; Harry Llewellyn, Henry Chittell; Rolanda, and her New Classical dancers; Betty Pierce, Bly Brown, and half a hundred pretty "Justine Johnstone girls."

An extra added feature for the second week of "Over the Top" will be the introduction of Philander Johnson's great song hit, "Somewhere in France." This tremendous success has swept the country, and the number will be sung by the full strength of the "Over the Top" organization. The stirring melody of "Somewhere in France" was composed by Joseph Howard, writer of innumerable hits.

That made a big hit with me, and when he had finished I asked him to come over to my table. He accepted, and we had quite a talk. I asked him if he had ever thought of coming to America. He said he had thought of it, but somehow he had never done it. "Well, the next time I saw him was here in 'The Land of Joy.' Antonio Bilbao, that is the chap—and he is a very fine fellow as well as a marvelous dancer."

"He is famous in all the capitals of Europe, and in New York has been a sensation. I don't think I have ever seen such skill and grace as he displays in his bull-fight dance."

"Oh, by the way, what is a 'confederator'?" Well, he's the fellow who tells the audience what the show is all about. I don't think the performers have just been doing and what they are going to do next. The Greeks would have called him the "Chorus" and the French call him "Le Compere."

With a really remarkable cast of popular comedians, wealth of elaborate and dazzling pictorial stage embellishment, its usual battalion of chorus beauties in seemingly endless array of lavish and variegated costumes, and with more spectacular scenic surprises than ever before, "The Passing Show of 1917," the sixth and most pretentious of the New York Winter Garden series of annual revues, will be seen at the Belasco Theater Sunday night, February 17, for an engagement of one week, including three matinees.

The cast includes DeWolf Hopper, Frances Franklin, Burton Green, Charles Chalk, Sale, Johnny Dooley, Henry Bergman, Rosie Quenn, Emily Miller, Miller and Mack, Earl Higley, Claude Allen, William Singer, George A. Schiller, Helen Carrington, Grace Hall, Agnes Hall, Bessie Esham, Mac Dermott, Betty Tossine and the Winter Garden's battalion of bewitching beauties.

Follies—"The Ginger Bread Man."

Childhood will have its innings at Follies' next week when "The Ginger Bread Man," a musical comedy, that has retained its popularity for more than ten years, is the attraction.

The Follies production will be put on with the same stars who have characterized the original production and the various principals of the Follies Company will have parts for which they are particularly adapted.

Among the fanciful characters that make their appearance during the action of the play are Simple Simon, the Fairy Queen, the Ginger Bread Man, Santa Claus, Maise Bon Bon, Jack Horner, Margaret Daw, King Bun and Princess Sugar Plum.

The mechanical effects incidental to the production are of the most elaborate sort, requiring several electricians in constant attendance.

B. F. Keith's—Vaudeville.

Mr. and Mrs. Carter co. Haven in exclusive society, romance and topical songs, and Mollie King, the singing and impersonative comedienne, will co-star the B. F. Keith Theater bill next week, in which comes Washington.



NADELLE AND FOLLETTE, featured on the program at the Cosmos.